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NOTES FROM BOSTON

The only important exhibition of the month was that given under the auspices of the Boston Architectural Club, which was the largest of the kind ever given in the city. There were over three hundred exhibits covering walls and screens. The leading firms in this city and Philadelphia, one or two from New York and several from England, and one from Scotland, were represented. It was a most interesting exhibition, though some architects complained that it was not of as much benefit professionally as others that had been held. To the layman the study of the exhibits of public and private buildings, of the group of plans sent by the Olmsted Brothers, famous landscape artists, of the views of old buildings in Philadelphia, and of old buildings with gardens in England, France, and Italy, and of photographs of old gravestones, was full of pleasure. One good thing was the translation of the Paris laws regulating height of buildings and prescribing the harmonizing of horizontal lines on façades. Boston ought to have gathered some useful information on the building of an artistic and beautiful city from all these things, and the city can gain and use such knowledge to its advantage. Students have been having their day this month. All the art schools held exhibitions, most of which were very encouraging. Those of the School of Drawing and Painting at the Museum of Fine Arts, and the Eric Pape Art School were particularly good. For the former a larger collection of drawings was shown than ever before, and the average of excellence was high. Miss Mary Hazelton was awarded the Paige traveling scholarship. This entitles her to eight hundred dollars for a year's study abroad. She was both pupil and assistant teacher at the school. She is the only woman who ever won the Hallgarten prize. It was awarded to her by the National Academy of Design, New York, in 1896.

The prizes offered by Mrs. Nathaniel Thayer and Mrs. J. M. Sears for the best work done throughout the year in the school of drawing and painting have been awarded as follows:

Concours for Sears prizes, May, 1899, awarded for portrait in oils, \$50, to Miss Lucy A. Flannigan. For charcoal drawing in life classes, \$50 to Isaac B. Hazelton. For charcoal drawing in antique class, \$50, to Miss Helen R. Jones.

In the classes of decorative design, the prizes given by Mrs. Nathaniel Thayer were awarded as follows:

To Miss Sarah K. Jackson, \$35; to Miss Mary A. Throop, \$35;

Miss Helen A. Fessenden, \$30; Miss Etta M. Cobb, \$30; Miss Florence H. Miner, \$20.

The Eric Pape School has had only one year of life, but it is a thriving institution with most enthusiastic scholars. For personal reasons I have followed its work rather closely during the year, and it has been interesting to me to watch the growth in the development of the pupils' skill and talent. It is unusual, if I am safe in judging from what I have seen in other schools, and an argument for allowing each student to pursue his individual way without regard to what some one else has done. There was a large number of pictures in various mediums on the walls of the three rooms, and the characteristics most marked were originality of conception and strength of treatment. The awards for the year and the last concours were as follows:

Life classes, yearly average, Helen Kibbey, special scholarship; Eliot Keen, second scholarship; Ludwig Frank, third scholarship; E. Townsend Howes, fourth scholarship; Mary T. Ayer, first prize life drawing for April and May.

Costume classes, charcoal drawing, for general average, C. Victor Stearns, first scholarship; Elizabeth Griswold, second scholarship; Eliot Keen, first prize April and May.

Costume classes, water color painting, Bertha Westlake Rockwell, first scholarship; Marion L. Peabody, second scholarship; Frank Bird Masters, first prize April and May; Sibbel H. Duff, second prize.

Costume classes, wash drawing, Mary T. Ayer, first scholarship; Frank Bird Masters, second scholarship.

Composition sketch class, general excellence, F. B. Masters.

The largest, and in a sense the most important art exhibition in Boston, is that of the public schools, which shows work of all grades, from the little ones in the first year through all the stages to the high and normal. It is quite catholic in its character. It includes the study of color by the use of specially made papers, of form by cutting, of contrast by mounting the cut design on paper. Besides these there is a systematic course of actual drawing from life beginning with the babies of the school course, and continued through the entire school life, using in the advanced classes the human model, and in the class of grammar grade such models as rabbits and other pets, which are brought to the school to serve in the interest of art. Somebody has estimated that the drawings shown in the halls would cover four miles of space if put in a line. From this vast amount of material, the best will be selected to be sent to the Paris Exposition of the next year. It is a pity that the stimulus this study is to the child in his love for and knowledge of true art cannot be shown as well. It is hoped that this leaven may work until in the years to come ugliness in daily living will have ceased to be, and no woman will then live, at least in this State, who regards a flatiron covered with painted silk as a thing of beauty.

When the late John Foster's will was made known, it was found that he had left to the city of Boston the sum of thirty thousand dollars for a statue of William Ellery Channing, which is to stand in a recess off the sidewalk in the Public Garden, opposite the Arlington Street Church. The statue is to be surmounted by a canopy, according to the bequest. The contract for the statue has been given to Herbert Adams, who is best known for his work done for the Library of Congress in Washington. He has been given three years in which to complete the contract, and is unhampered as to design except as mentioned, for the canopy. The selection of the artist was left to the city's art commission.

Joseph De Camp, who has taught so acceptably in the School of Fine Arts, is to be one of the teachers at the Art Students' League of New York next year, and will have two life classes, one for men and one for women.

Miss Harriet Hosmer, who is at present in Watertown, has promised to the town for its schools a bust of her father, and one of a cousin who is prominent in the town. She will make them after her return to Italy, in October, and they will be in either bronze or marble, as preferred by the recipients.

The Boston Public Library has the finest collection of architectural photographs in the country, but lacks to complete it examples from Germany and Spain. C. Howard Walker, the architect, who has recently gone to Germany, has been commissioned to buy what is needed to perfect the collection of types of German architecture.

A group of the miniatures of Miss Laura Hills was exhibited early in the month. Miss Hills's originality and talent are in their right element in miniature painting. Two ideal subjects showed her imagination and her skill, while the women whose miniatures were seen here may feel very grateful to a painter who can so suggest all beauties and graces for them. There can be nothing more charming than such miniatures as these of Miss Hills's work.

DORA M. MORRELL.



ART NOTES

A movement has been started by a number of prominent gentlemen to organize a Municipal Art Society of Baltimore, whose object will be to provide sculptural and pictorial decorations and ornaments for the public buildings, parks and open spaces of the city.

It is proposed to invite competitive designs for such objects of art as the society may decide upon, the competition to be open to outside as well as local artists.

The annual membership fee to the society will be \$5, and art